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## The Peculiarities of Translating Names and Objects from Longfellow's “Song Of Hiawatha” ( The Material of English and Uzbek Languages )

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**Annotation:** *The word “reality” is of Latin origin, which most often refers to materially existing or existing “objects, things”, although the content put by different authors in this concept, completely in “materiality” and does not fit. It is more correct to understand this concept of words, phrases, carriers of colour, specific, visible elements of national identity.*

**Keywords:** *Hiawatha, culture, phenomena, folklore heroes, historical colour, pinnacle, stylistic purpose.*

A. D. Schweitzer gave the following definition of realia “the units of national language, indicating unique referents which are peculiar to this linguistic culture and absent in the comparable linguistic cultural community”

Realia are words and expressions for culture-specific items. As realia carry a very local overtone, they often represent a challenge for translators. They cannot be confused with terminology, as it is mainly used in scientific literature to designate things that pertain to the scientific sphere, and usually appears in other kinds of texts to serve a very specific stylistic purpose. Realia, instead, are born in popular culture, and are increasingly found in very diverse kinds of texts. One of its main purposes is to convey an exotic touch (fiction).

The realia is most often discussed in works on the theory and practice of translation. And this is quite understandable, because they are the ones who most often set difficult and sometimes unsolvable tasks for translators. If we understand the names of objects of material culture inherent in certain Nations and peoples – from the names of specific phenomena and objects to folklore heroes and mythological creatures - then they, having no analogues or correspondences in another language, belong to a non-equivalent vocabulary and force the translator in each case to look for ways to convey this concept to the reader of the translating language. The reality is always correlated with a specific people, country or historical epoch, which allows us to speak about the national or historical colour. Based on the above, it can be argued that realities are words and phrases that name phenomena and objects that are present in one nation and absent in another (others), so that they cannot be directly translated and require a special approach.

The main feature of reality is its national specificity, the fact that it bears the hallmarks of national existence, colour. It is the realities that mostly form the national colour, which can be considered "a set of characteristic features of a nation, nationality, its originality, reflected in works of art. In this regard, local colour is the characteristic features of a given area; the colour of an epoch, or historical colour – the characteristic features of a particular period in the history of a people. Consequently, the local colour and flavour of the era are components of the national colours.

Some researchers refer to realities as non-equivalent vocabulary, claiming that they are not subject to translation [3]. However, the reality is part of the source text, so its transfer to the translation text is one of the conditions for the adequacy of the translation. So the question is not whether or not reality can be translated, but how to translate it.

Question about flow and understanding of the text is important for the translator, because preserving them in the translation is largely due, on the one hand, place them in the original and, therefore, the understanding of the author, and means that you can involve in the conservation realities in translation.

Uzbek researchers note that "the main difficulties in transmitting realities in translation are two: the absence of a corresponding (equivalent, analog) in the translation language due to the lack of a designated reality in native speakers of this language".

The possibilities of translating realities that actually occur in translations are reduced to four main cases: transliteration or transcription, creation of a new word or phrase based on elements that already exist in the translating language, likening translation that is refined in context, and hyponymic translation (replacing a specific concept with a generic one).

The decision to choose a particular technique for translating a reality depends directly on the task that the translator faces: to preserve the colour of the language unit with possible damage to semantics, or to transmit the meaning of the reality (if it is not known), while losing the colour.

The poem "Song of Hiawatha" by the largest American poet of the XIX century G. Longfellow is very remarkable for the variety and ways of composing and presenting realities.

The 50s of the nineteenth century in the history of American literature are in many ways remarkable. It was during these years that the works that mark the pinnacle of American romanticism appeared and allowed this literature to fully establish itself as a nation-specific, independent, having its own face – poetics: not only themes and issues, but also rhythm, intonation, poetic language, etc. The most famous American poet of that period, and not only in America itself, but also outside of it, was G. Longfellow. It was during these years that he created his most famous work to this day - "the Song of Hiawatha" - a poem original not only in theme and genre, but also in the rhythmic organization of the verse. This is the first and most successful experience of creating a major epic work of choreography in English.

The poem "the Song of Hiawatha" was the first epic tale in American literature. It is based on the stories of the indigenous population of the North American States. Longfellow took quite a long time to create this work. If we consider that the first published work of the poet was a poem about the Indians, then we can rightly say that the poet went to this poem for almost a quarter of a century, collecting, studying and processing separate, disparate, sometimes unrelated stories. The result is a magnificent and humanistic tale about the Indians, about their material and spiritual world, in which the idea of universal peace runs through the red thread. The hero of the poem is a whole nature, endowed with many beautiful features. He is the bearer of the idea of overcoming all kinds of discord, rejection of strife, wars. And naturally, the author used quite numerous and various realities, which are unique in their own way, to give credibility to his narrative in the poem: on the one hand, they are concrete realities used in a particular work, and on the other hand, even in the original language, they require explanations. And it is no accident that the author

provides them with explanations. Using in his poem Indian realities in abundance, the poet, having shown great skill and applying almost all the techniques of translating realities, makes them available to the English-speaking reader. Here both transcription and descriptive translation, that is, explanations in the text of the poem itself, which allows you to avoid additional explanations in footnotes and other techniques.

“Transcribing” is the recording of untranslatable foreign words using the national alphabet. The problem of transcription occurs when passing foreign personal names, surnames, geographical names, etc. on the letter.

Each language has its own phonetic composition. In the work Longfellow's “the Song of Hiawatha” uses a large number of transcribed native American words-realities. The pronunciation and spelling of these words is not typical for native speakers of English language. Writing words with a capital letter and their unusual sound composition for the English ear in some cases makes it clear to the reader that the reality is in front of him.

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